

POSITIONS THROUGH CONTEXTUALISING

- 12 References
- Evolution from Previous Unit Topic to Current Topic
- Theme Components
- Experiments with Different Artistic Expressions of the Theme

1 2 REFERENCES

1: ON STYLE - Sontag, Susan

FROM READING LIST

In this article, Sontag expresses the idea that content and style go hand in hand, which got me thinking about when I want to interpret a theme and make a visual representation of it. When I work on layout and typography, or illustration, it's in the service of the theme and the content on the one hand, and on the other hand, it's in the service of aesthetics, which in this case is also represented by style. Therefore, does this decorative style, which makes the whole object beautiful but not meaningful, have an impact on the viewer's perception of the object, and is this decorative style inseparable from the content, as Sontag suggests? [This has inspired me to make visual experiments where I can better integrate style into the content, so that the viewer may be able to perceive the general idea of the project from my style alone.](#)

Sontag, S., (2009) *Against interpretation and other essays*. London: Penguin Books, pp.15–36.

2: Visualisation and Cognition: Drawing Things Together - Bruno Latour

FROM READING LIST

In the article, the author mentions the use of various visualizations in the past and expresses how such visualizations can easily and efficiently combine all the pieces of information in the world from ancient times to the present day into a communicative “map of information”, which makes it easier for people to form an understanding of a specific food and to communicate about it in a positive way. This gives me a methodological inspiration for my new theme, [whether I can also integrate all the information into one map, as the author says, “drawing things together”, connecting all the details and trying to integrate them into one image with different recording methods, in order to perceive the whole picture. I would also like to see how the whole picture can be distilled into a new and inspiring perspective, as the author says, “drawing things together”.](#)

Latour, B., (1986) ‘Visualisation and Cognition: Drawing Things Together’, *Knowledge and Society: Studies in the Sociology of Culture Past and Present*, 6, pp.1–40.

3: The Death of the Author - Barthes Roland

FROM READING LIST

In this article, Barthes mentioned that when we read works, we should not over-interpret the author’s own intention, but should understand the content from our own perspective. This is a completely new challenge for me. In my previous education, I was often required to understand: What is the author’s intention in writing the article and what message does the author want to convey? Therefore, I would think that the content of an article always seems meaningful due to the author’s own achievements, and over-interpretation makes the content seem so. And now I realize that when I depict a visual scene from the first-person perspective, the information obtained by the audience is the most important. Therefore, in the following project, I can create a project with the audience’s feedback as the core theme, no longer focusing on the content that I, as the author myself, want to express.

Barthes, R., (1977) ‘The Death of the Author’, Image, Music, Text. London: Fontana Press, pp.142–148.

4: Exercises in Style - Queneau, R

FROM READING LIST

The author of this essay mainly uses different language rhetorical devices to interpret the same content of the essay. Even though the language styles are different, the message is the same. However, this inspired me to look at these different styles of application from a reader’s point of view and see how the different styles of application can create different understandings and feelings about the same story, because some of the language is exciting and some of the language is humorous, which can make me see the story in a different way. This makes me wonder if the different artistic interpretations I choose to use in interpreting my images will also distort the reader’s understanding of the images. The creation of such distortions would be an interesting direction to explore.

Queneau, R. (1998) Exercises in Style. London: John Calder, pp. 9–16, 19–26.

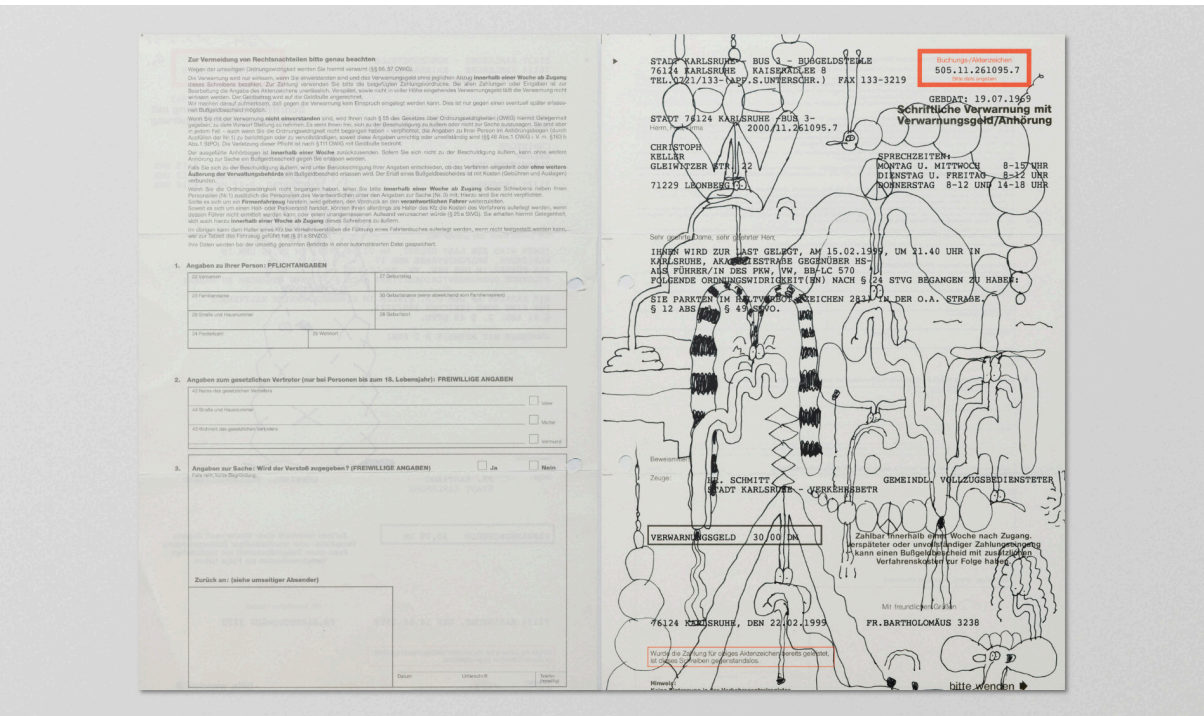
5: Max, Maria, Andi & Co. - Stefan Marx



This drawing project by Stefan Marx is a collaborative illustration book with a museum, which depicts many historical scenes and tells the whole history with simple line drawings. It’s interesting that the author doesn’t use symbols of power in the images, so that when I read the content as a reader I tend to get a sense of the whole history through the images, without a strong sense of class. The whole thing is to turn historical stories into simple depictions that could happen in our daily lives, so that people can understand the content of the images without knowing the history. It inspired me to also make the images as simple as possible when making my project, mainly because I want the reader to be able to empathize with the experience.

Marx, S., (2020) Max, Maria, Andi & Co. In collaboration with Tiroler Landesmuseen. First edition. Leporello, concertina, b/w offset. ISBN 978-3-907179-24-6.

7: Rebel Without A Cause - MarxKeller



In this painting project, Marx created associative paintings based on Christoph Keller’s traffic tickets. This reminds me of the scribbling and drawing in my textbooks when I was in primary school. These pictures are creative and nonsensical. When I watch them as an audience member, I tend to ignore the seriousness of the background tickets and focus on the humorous lines drawn instead. My perception of the pictures also stays on the images. This inspired me. In understanding the information of the picture, the image might take precedence over the text content. The image itself might be insignificant, and in such cases, we would overlook the important information. The visual center of a person can also be attracted by such content that breaks the rules and regulations.

MarxKeller, (2015) Rebel Without A Cause. First edition. Softcover, colour offset, 21 × 29.7 cm, 188 pages. Available on Apple Books. ISBN 978-3-905999-61-7.

7: Sloppy Sleep - Ingo Giezendanner



This work was created by Ingo Giezendanner on the spot for several hours, depicting her perception of the city. During the drawing process, due to the long time, she would also fall into meditation, and thus the process of drawing also led to differences in her perception of the city. For my project, if I want to start by interpreting my personal perceptual experiences to create the project, can I also make readers have different responses by depicting different perspectives and styles of the experiences? Is it sometimes possible to resonate with me, and sometimes to have a different perception of the interpretation of my experiences?

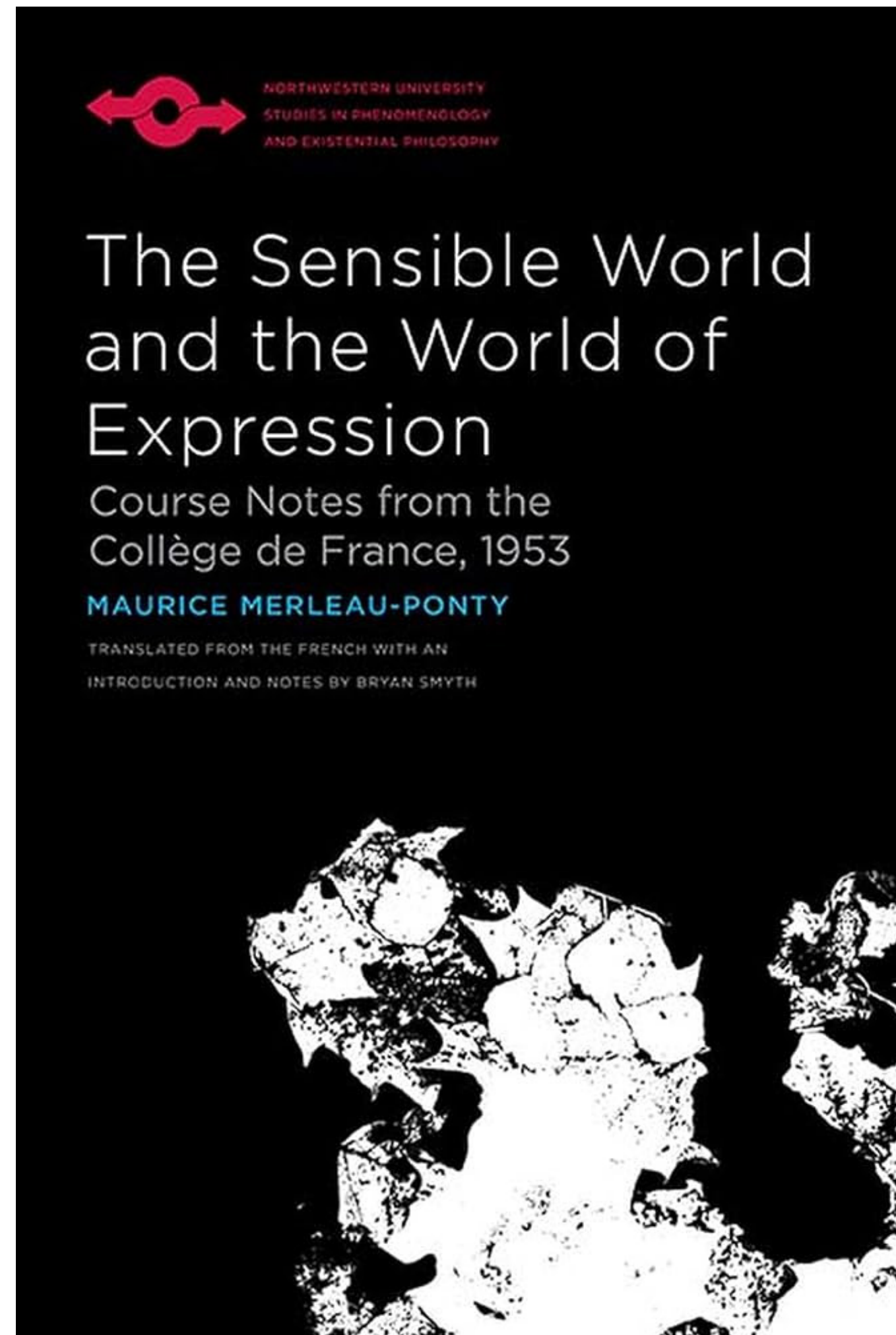
Giezendanner, I., (2020) Sloppy Sleep. First edition. b/w offset, 160 pages, 13.2 × 18 cm. ISBN 978-3-907179-23-9.

9: Operationism and the concept of perception. - Garner, W.R., Hake, H.W. and Eriksen, C.W

This article mainly introduces what perception is. From it, I have learned that perception is not merely a measured value or a simple reaction. Perception often exists in people's psychology and physiology and is a multi-dimensional parallel concept. Therefore, this reminds me that when I am researching my project, I cannot simply interpret my perception of the past. The way of interpretation and the key points of perception also need to be considered. Only in this way can this information be better conveyed to the audience. At the same time, it is worth considering that viewers in different states can also affect their perception when watching. Just as the author mentioned, perception is subjective and can be influenced by many factors.

Garner, W.R., Hake, H.W. and Eriksen, C.W., 1956. Operationism and the concept of perception. Psychological review, 63(3), p.149.

8: The Sensible World and the World of Expression - Maurice Merleau-Ponty



In this literature, the author discusses the relationship between expression and perception. Perception is an interactive process with the world. During the process of obtaining information, people also participate in the world. Expression within it is a further manifestation and transmission of perception, and thus perception can be shared with more people through expression. In terms of the project, if I want to express my perception of my past experiences to the public, then this action is to create a version of my perception for the audience and share it with them. Perhaps, when I look back on my past experiences, I can consider what forms my perception of the scenes that are characteristic memories, and how these five senses can further be expressed to other audiences through my retelling, to explore whether their perception of me can resonate?

Merleau-Ponty, M., (2020) The Sensible World and the World of Expression: Course Notes from the Collège de France, 1953. Translated by Bryan Smyth. Evanston, Illinois: Northwestern University Press.

10: Without Title [Subway Drawing] Larry Weiner - William Anastasi



William Anastasi visualized his swaying on the subway and this journey in this subway painting project. This is a brand-new way of expression for me. I once thought that detailed content and realistic content were needed as the form of communication, and this random line and passive movement record can also have a strong impact. As an expression of emotion or rhythm, it might be more explicit in a simple way. This can also serve as a way for me to present my past perceptions in the future. Perception itself is a multi-dimensional content that emerges from the five senses, so it should be abstract rather than deliberately distorted by the concrete form of real memories to reflect perception. If that were the case, it would confuse memory and perception.

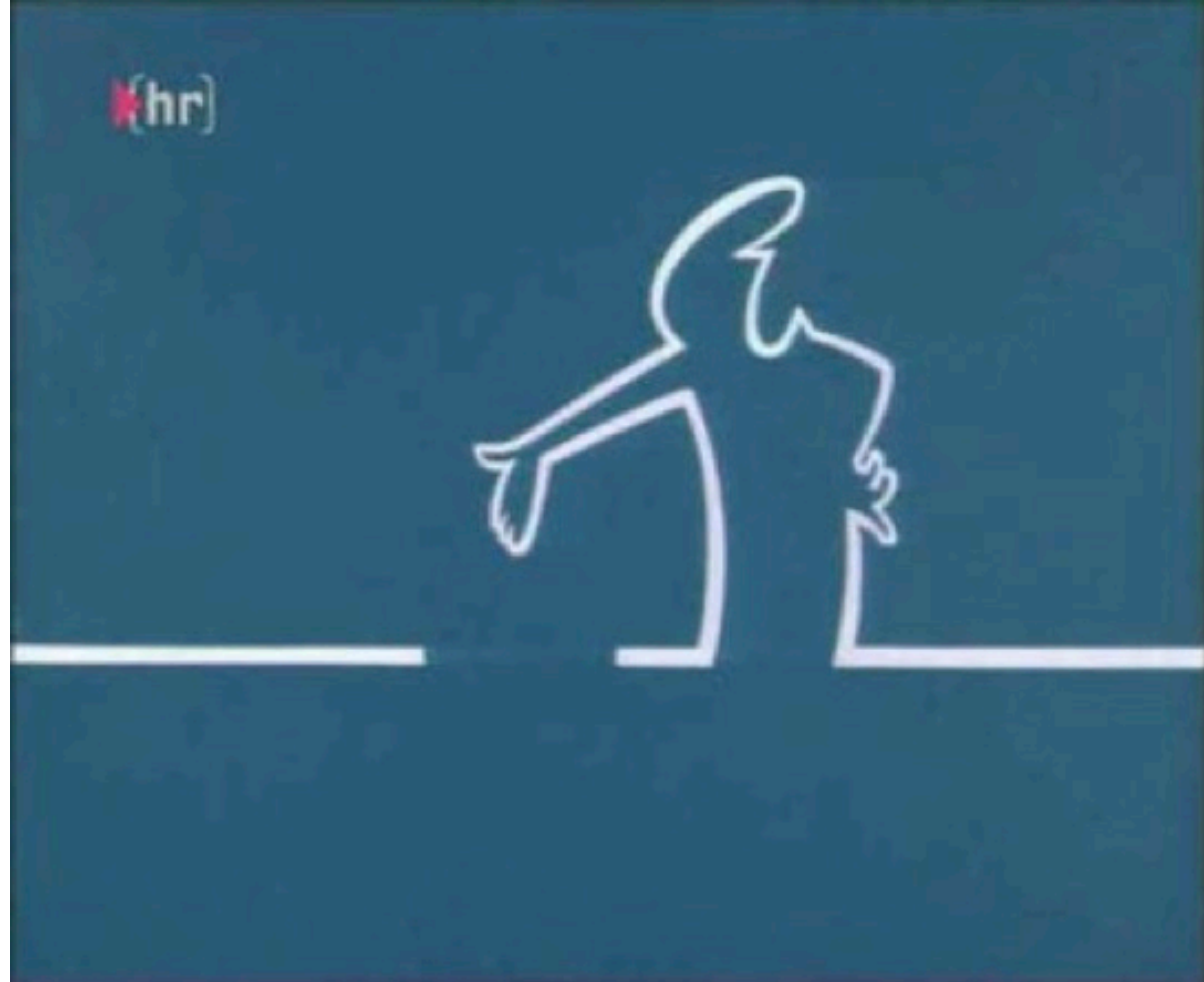
Anastasi, W., (1997) Without Title [Subway Drawing] Larry Weiner. Graphite pencils on wove paper, 20.1 × 31.0 cm. Gift of the Modern and Contemporary Collectors Committee, 2008.

11: The Address Book - Sophie Calle

This article by Sophie Calle is mainly about her picking up a contact list and getting to know the owner by contacting the people in the list. The article records the information she learned from others. This way of getting to know a complete stranger through others' mouths is a new perspective for me. If I expect others to understand my past experiences and believe, would it be a more reliable way not to convey information from my first-person perspective? If that's the case, then would there be countless versions of my "this experience", and would others perceive my life differently? This makes me wonder if, in connection with knives and gestures, we can re-establish a tool usage rule, and if we want to know this rule, it must be obtained from others. Then, will the concept of functionality based on postures also change?

Calle, S., (1983) The Address Book. Paris: Éditions Actes Sud.

12: The Line - Osvaldo Cavandoli



This is a very simple line stop-motion animation. The picture tells the story of a person's journey. Combined with my project, [stop-motion animation can better integrate the scenes in realistic memories with my perception, and perception thus becomes the existence of some decorative lines](#). Similarly, this form is also very suitable for the growth journey of the past that I want to explore. For this stop-motion animation mode, it also makes it clearer for me to present my story. Can this also enable the audience to better perceive the signals I convey? Using the simplest pictures to convey the most intense emotional color can better fill the pictures with the emotions perceived by me.

Cavandoli, O., (1970–1991) La Linea [The Line]. Italy: Gamma Film.

EVOLUTION FROM PREVIOUS UNIT TOPIC TO CURRENT TOPIC

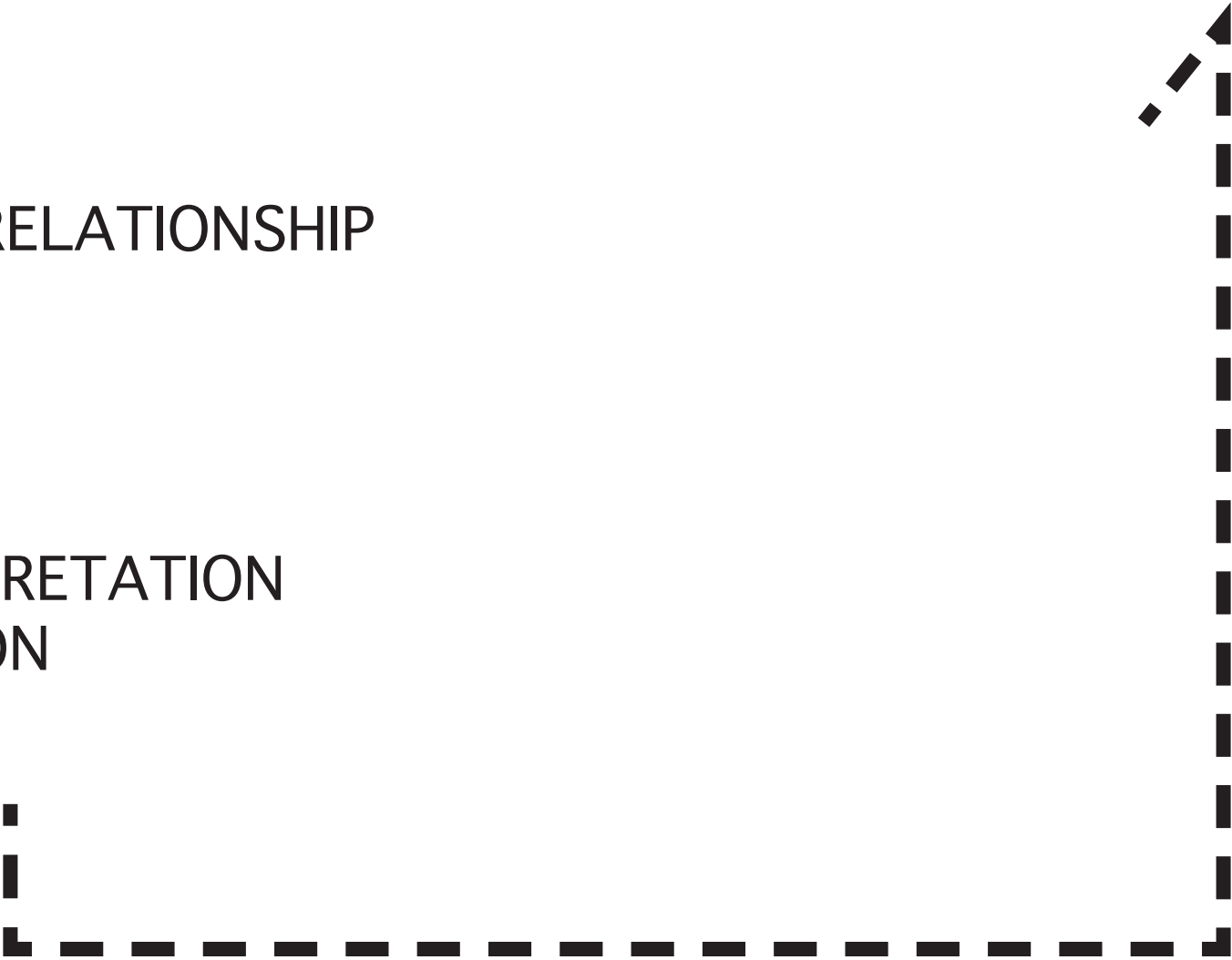
STARTING POINT:
Explored the relationship between humans and objects, focusing on hand gestures holding knives.
Through iterative experiments (120 simplified gestures), examined how tool function shapes gesture perception.

TURNING POINT:
Found that the audience’s perception of gestures depended not only on the movement but also strongly on the function of the object.
When the knife lost its function or was replaced (e.g., with a baguette or chips), the audience’s interpretation shifted—often humorously.
When the object disappeared, the gesture itself became a new, ambiguous visual sign.

From my exploration of “knife and hand gestures,” I discovered that people’s perceptions shift depending on the object and context. This realization led me to reflect: **IN MY OWN LIFE, IS THERE ALSO A GAP OR BIAS BETWEEN HOW I PERCEIVE MY ENVIRONMENT AND HOW I REMEMBER IT?** Moving forward, I aim to use illustration to explore the misalignments and subjectivity between perception and memory.

I try to use illustration to explore the gap between perception and memory in my personal growth, expressing subjective experience

HUMAN-OBJECT RELATIONSHIP
GESTURE
FUNCTIONALITY
PERCEPTION
SYMBOLIZATION
AUDIENCE INTERPRETATION
LOSS OF FUNCTION

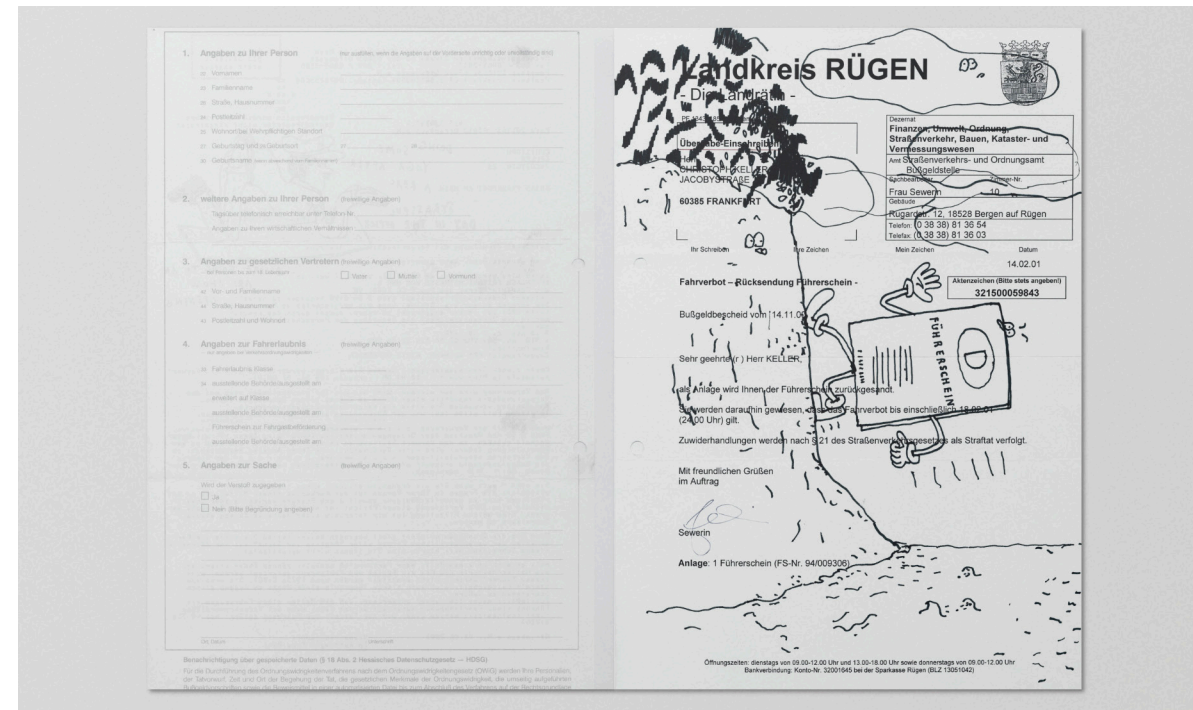
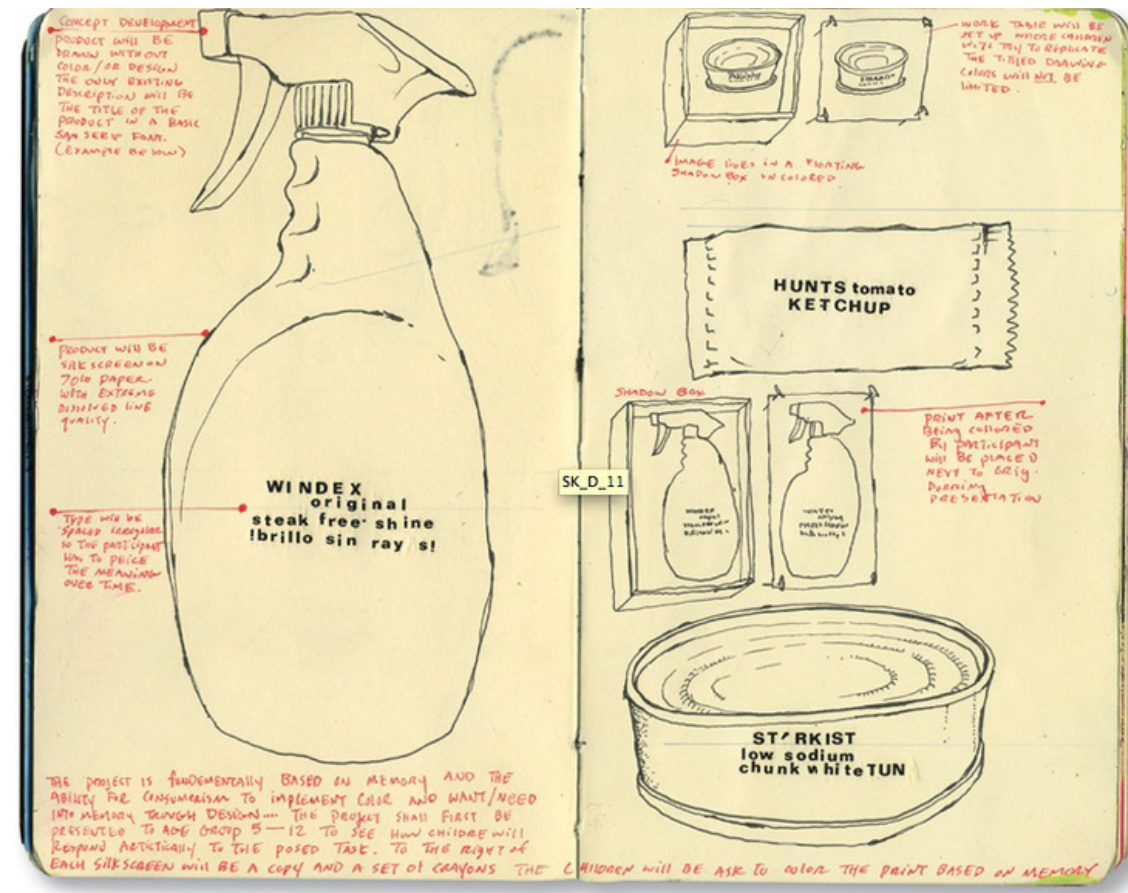
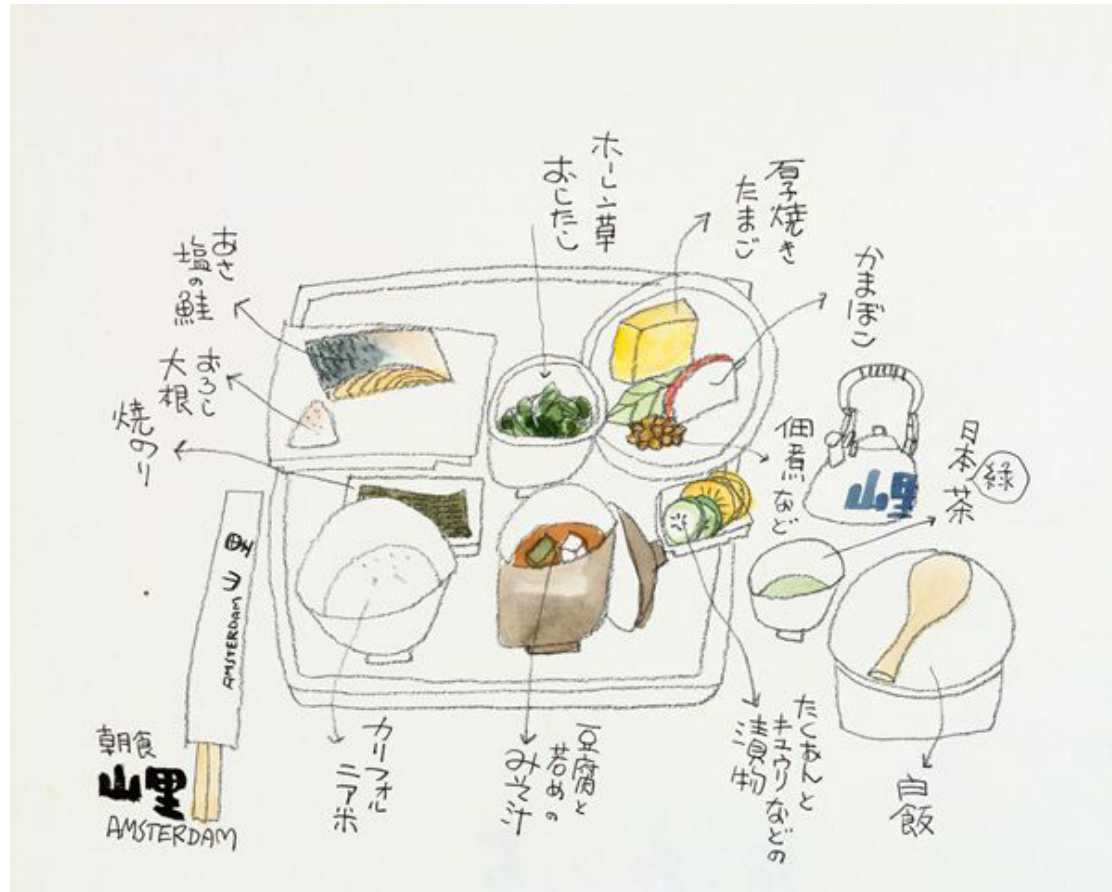


THEME COMPONENTS

Content:

Growth journey and stages High school (Hangzhou)/University (Los Angeles)/Graduate school (UK)

Memory

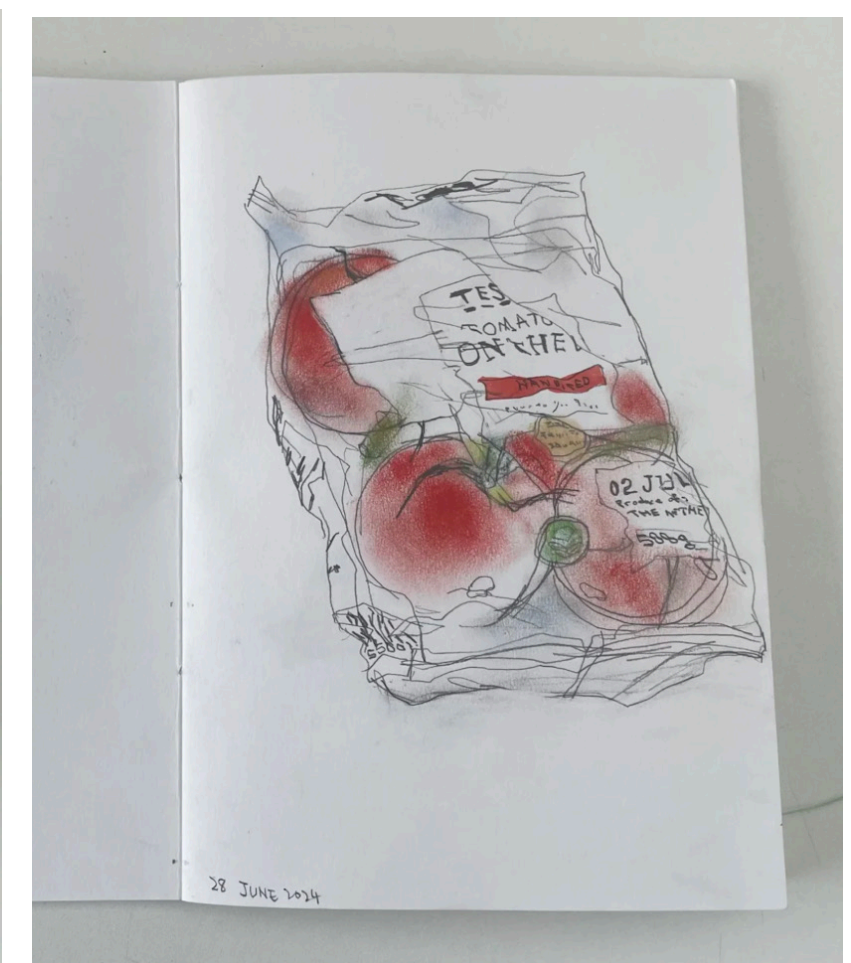
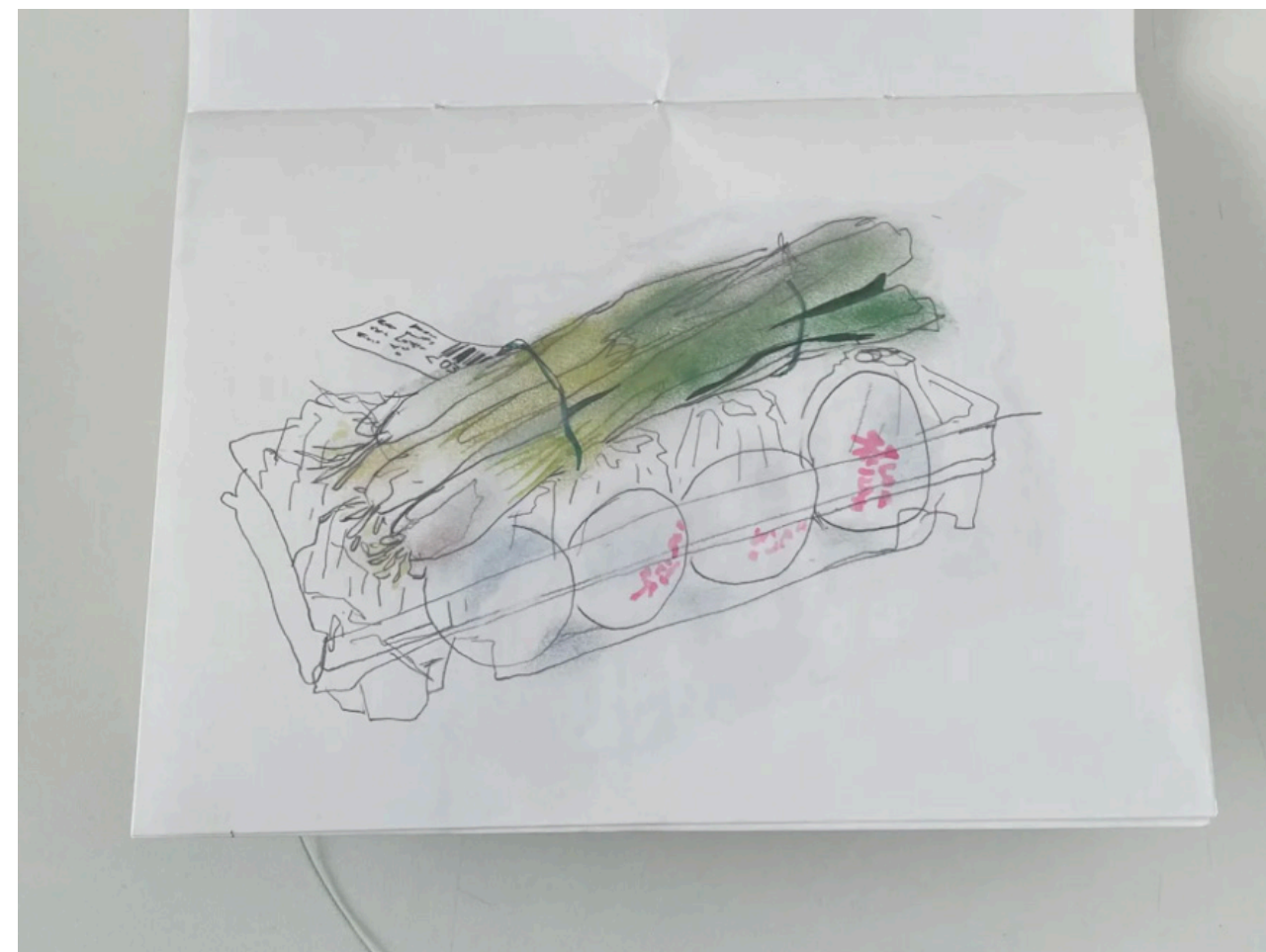


MarxKeller, (2015) *Rebel Without A Cause*. First edition. Softcover, colour offset, 21 × 29.7 cm, 188 pages. Available on Apple Books. ISBN 978-3-905999-61-7.

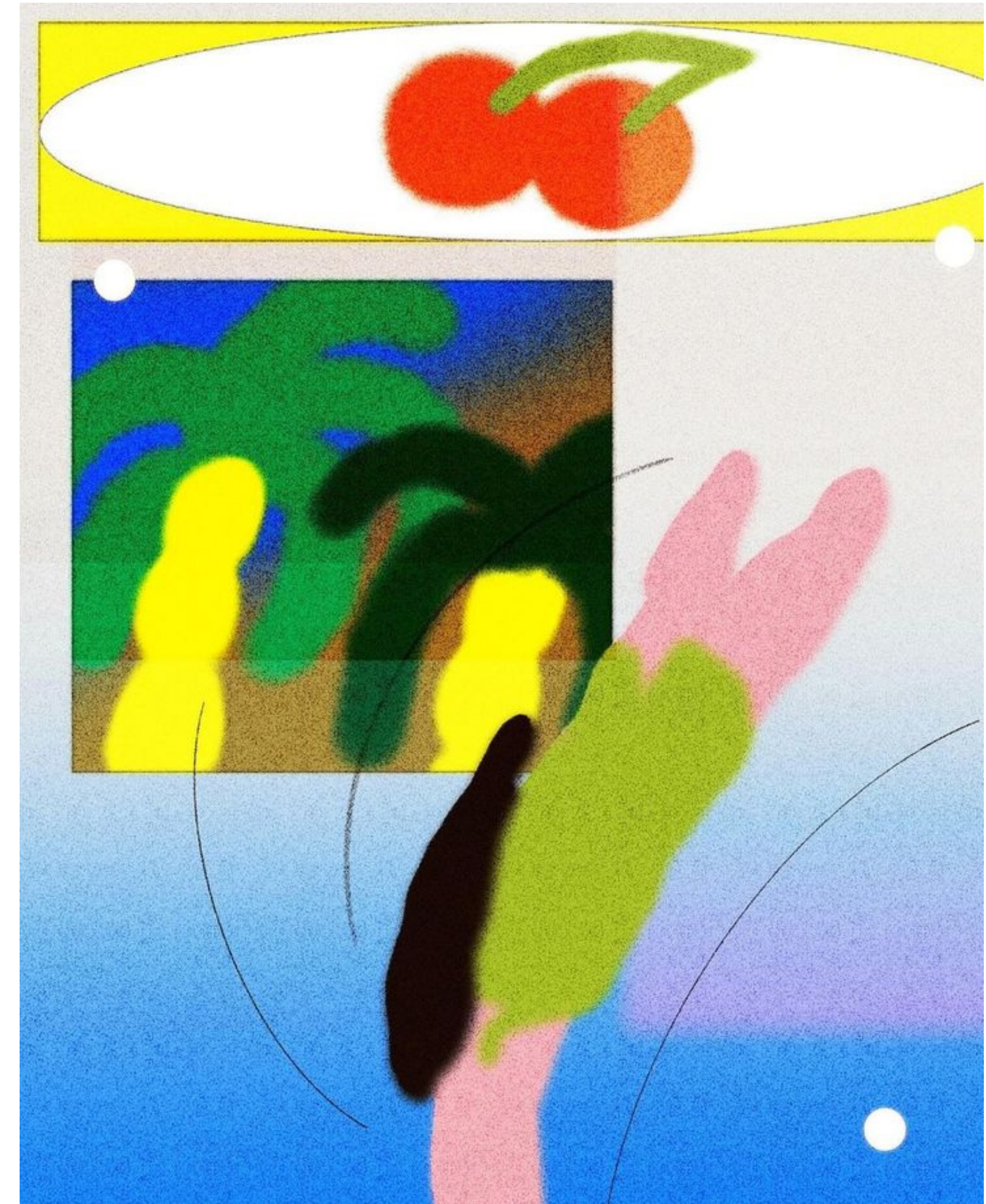
Blacken the perceptual cues

Replace perception with colored lines or graphics

Perception



EXPERIMENTS WITH DIFFERENT ARTISTIC EXPRESSIONS OF THE THEME



EXPERIMENTS WITH DIFFERENT ARTISTIC EXPRESSIONS OF THE THEME

Personal Growth 1: HANGZHOU 1

TEXT ORIGIONAL

I remember the summers during my three years of high school in Hangzhou — it was always [so hot it felt suffocating]. The [ceiling fans spun endlessly], the [air conditioner hummed nonstop], yet they couldn't chase away the [waves of heat]. During breaks, everyone would swarm to the back of the classroom, [chattering away]; some [laughed so hard they bent over], some [leaned by the window gazing at the playground].

Inside, someone always used [thick textbooks to cover their face], sneaking in phone time or [napping on the desk]. After school, we'd head to English tutoring in small groups, memorizing vocabulary, doing exercises, with [the air filled with the smell of stationery, paper, and sweat].

TEXT WITHOUT PERCEPTION

I remember the summers during my three years of high school in Hangzhou — it was always [REDACTED]. The [REDACTED], the [REDACTED], yet they couldn't chase away the [REDACTED]. During breaks, everyone would swarm to the back of the classroom, [REDACTED] some [REDACTED], some [REDACTED].

Inside, someone always used [REDACTED], sneaking in phone time or [REDACTED]. After school, we'd head to English tutoring in small groups, memorizing vocabulary, doing exercises, with [REDACTED].

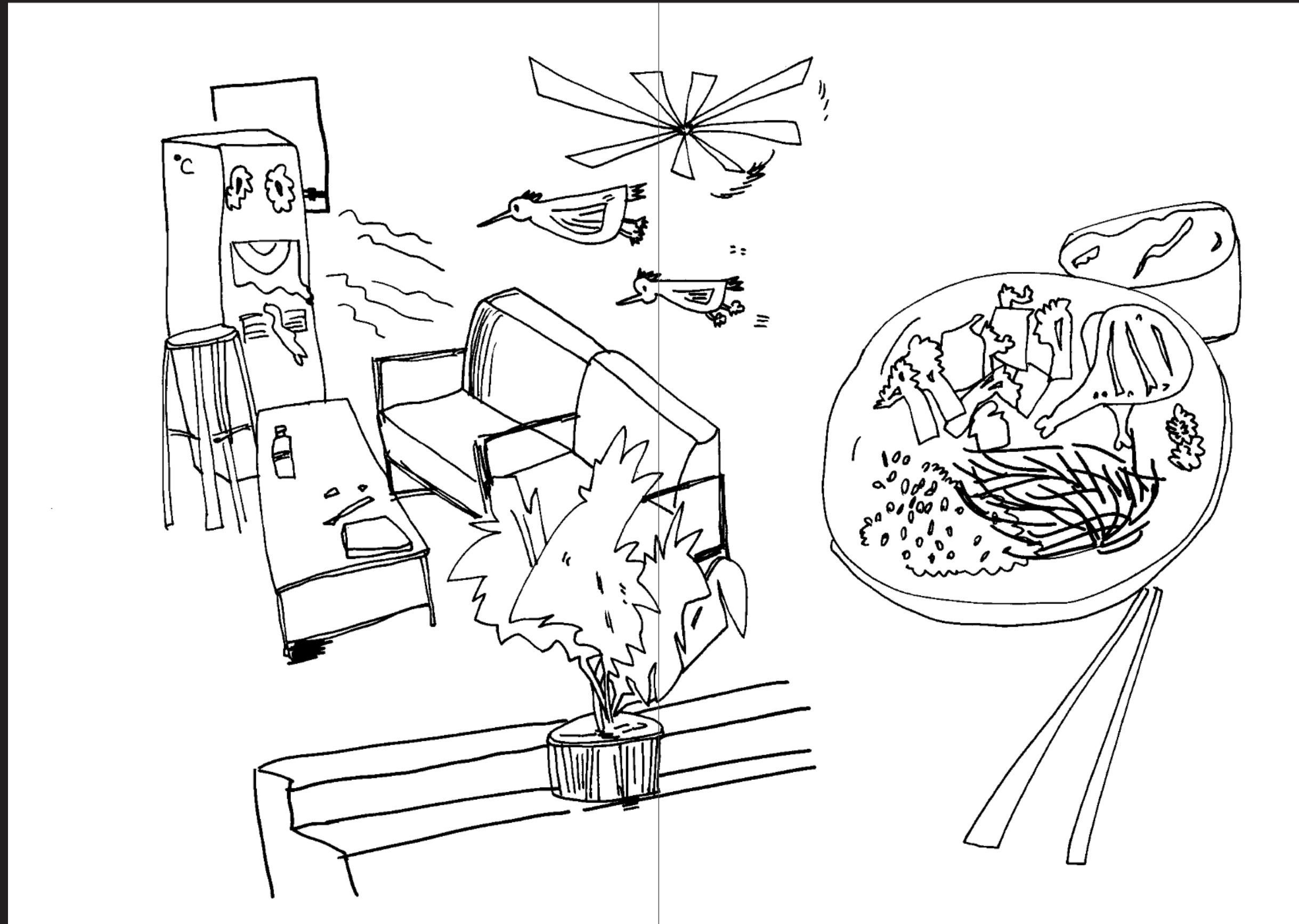
TEXT WITH PERCEPTION ILLUSTRATION

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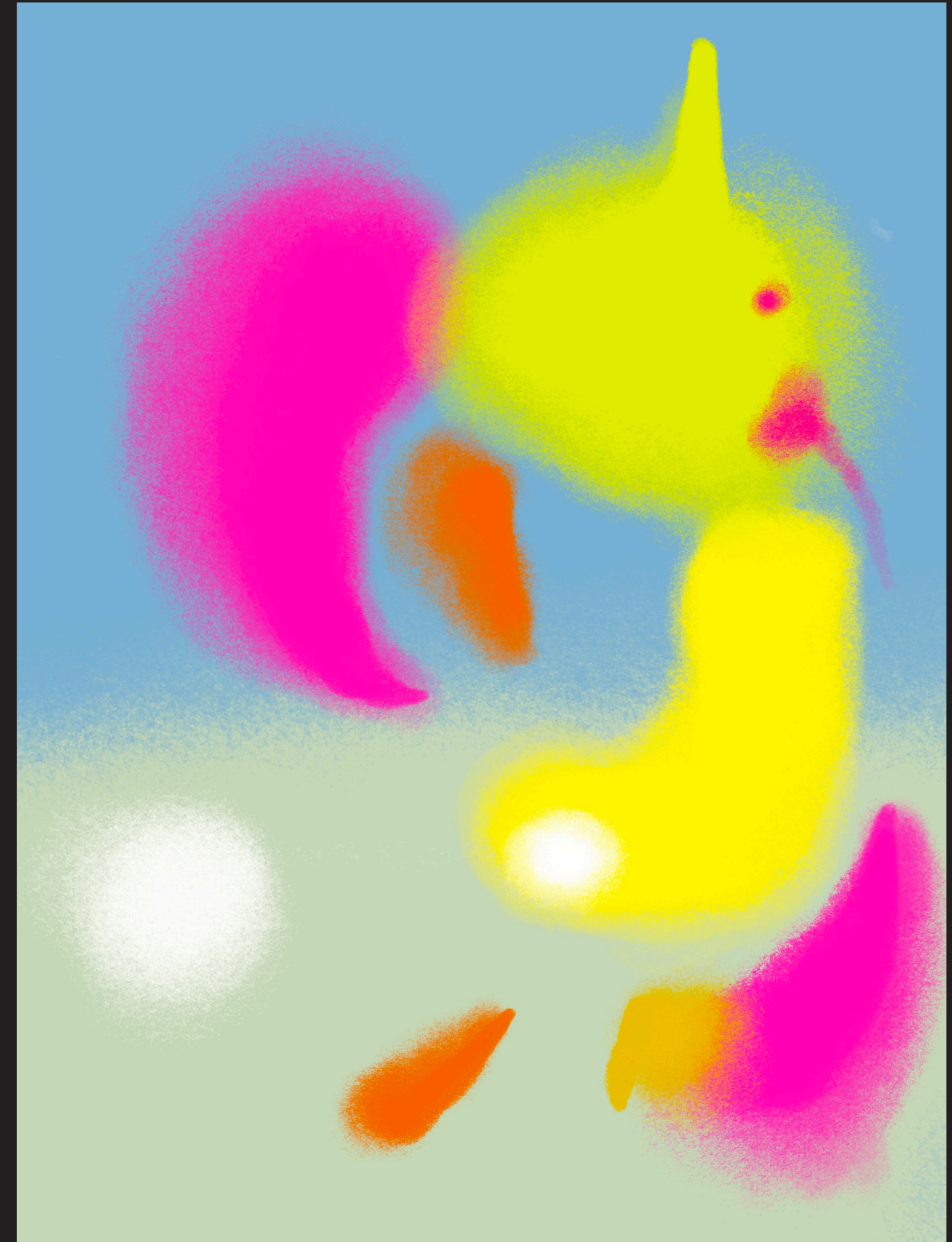
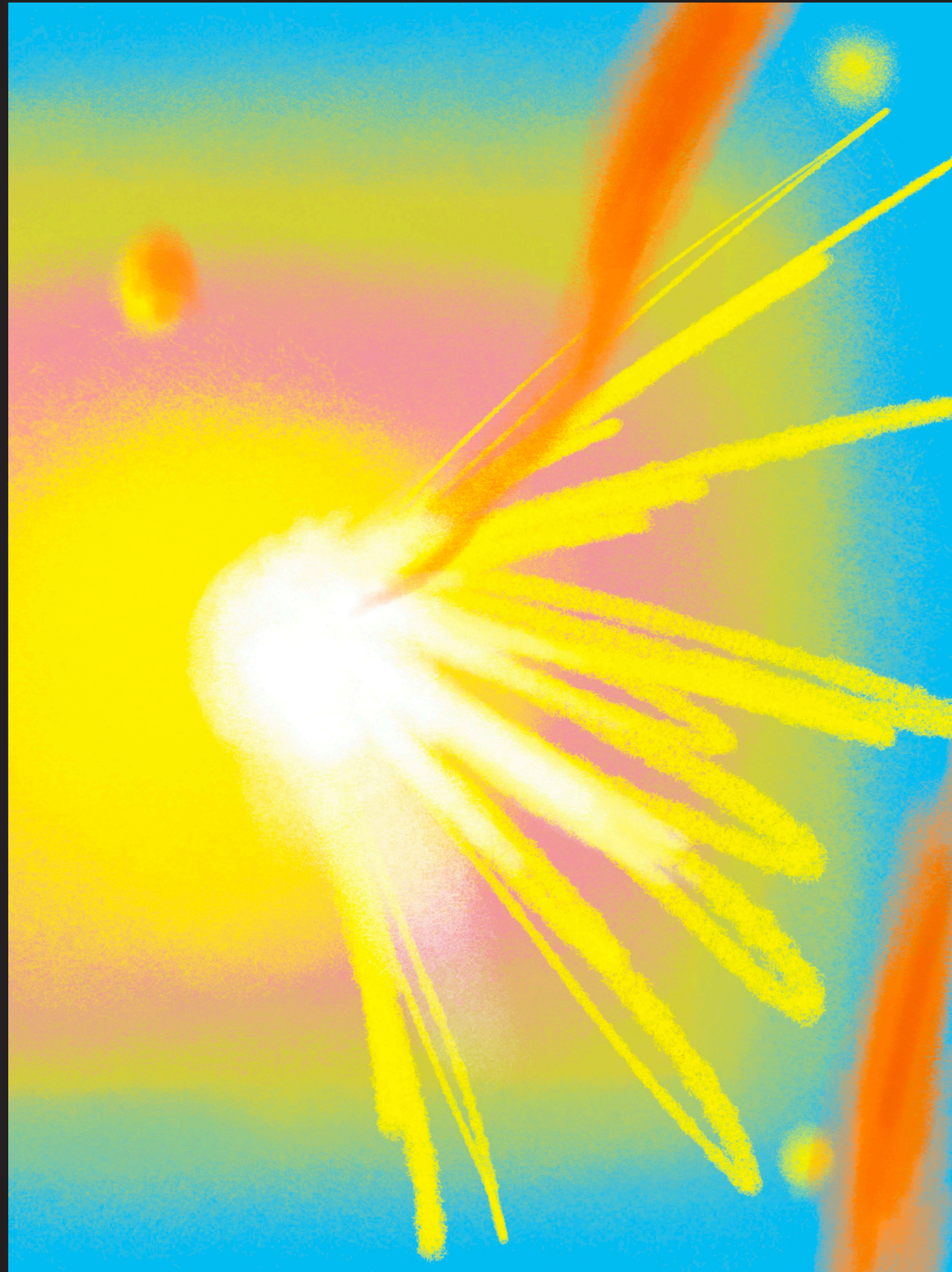
EXPERIMENTS WITH DIFFERENT ARTISTIC EXPRESSIONS OF THE THEME

MEMORY ILLUSTRATION EXPERIMENT




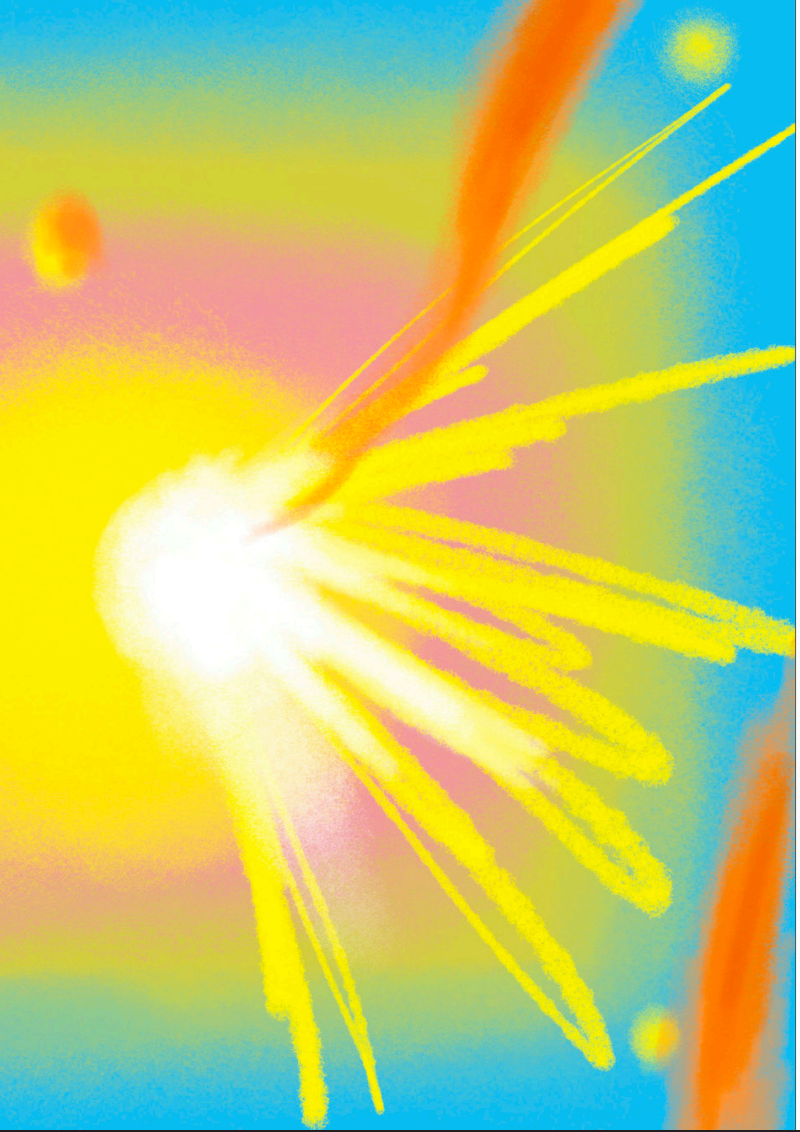

EXPERIMENTS WITH DIFFERENT ARTISTIC EXPRESSIONS OF THE THEME

PERCETION ILLUSTRATION EXPERIMENT



EXPERIMENTS WITH DIFFERENT ARTISTIC EXPRESSIONS OF THE THEME

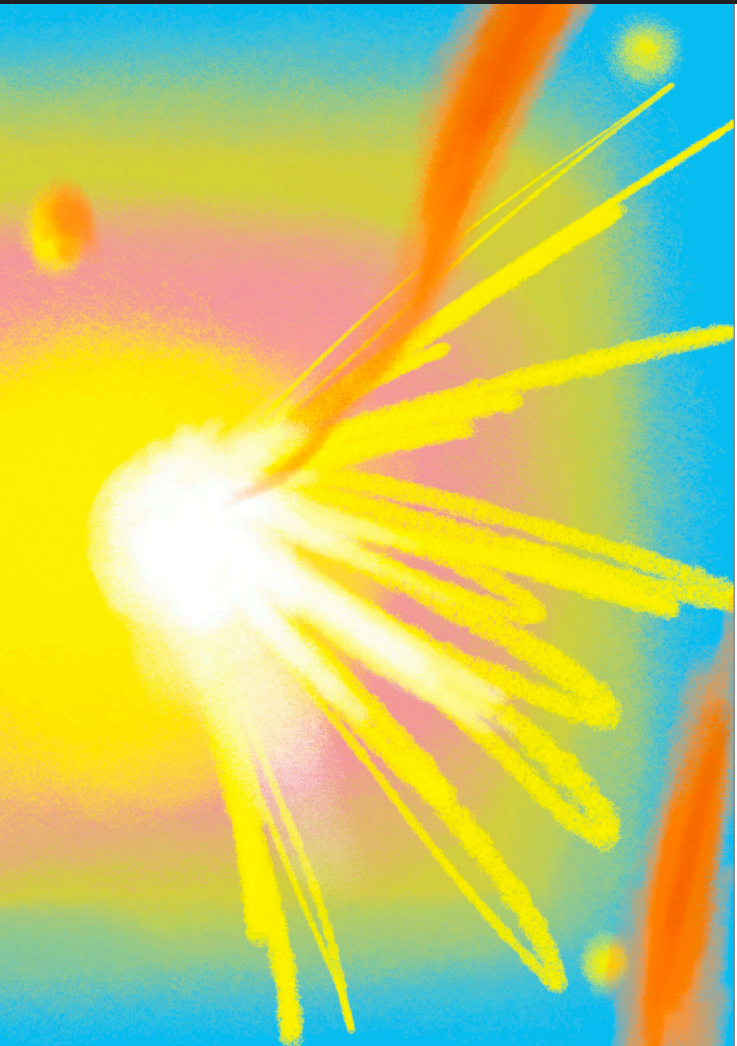
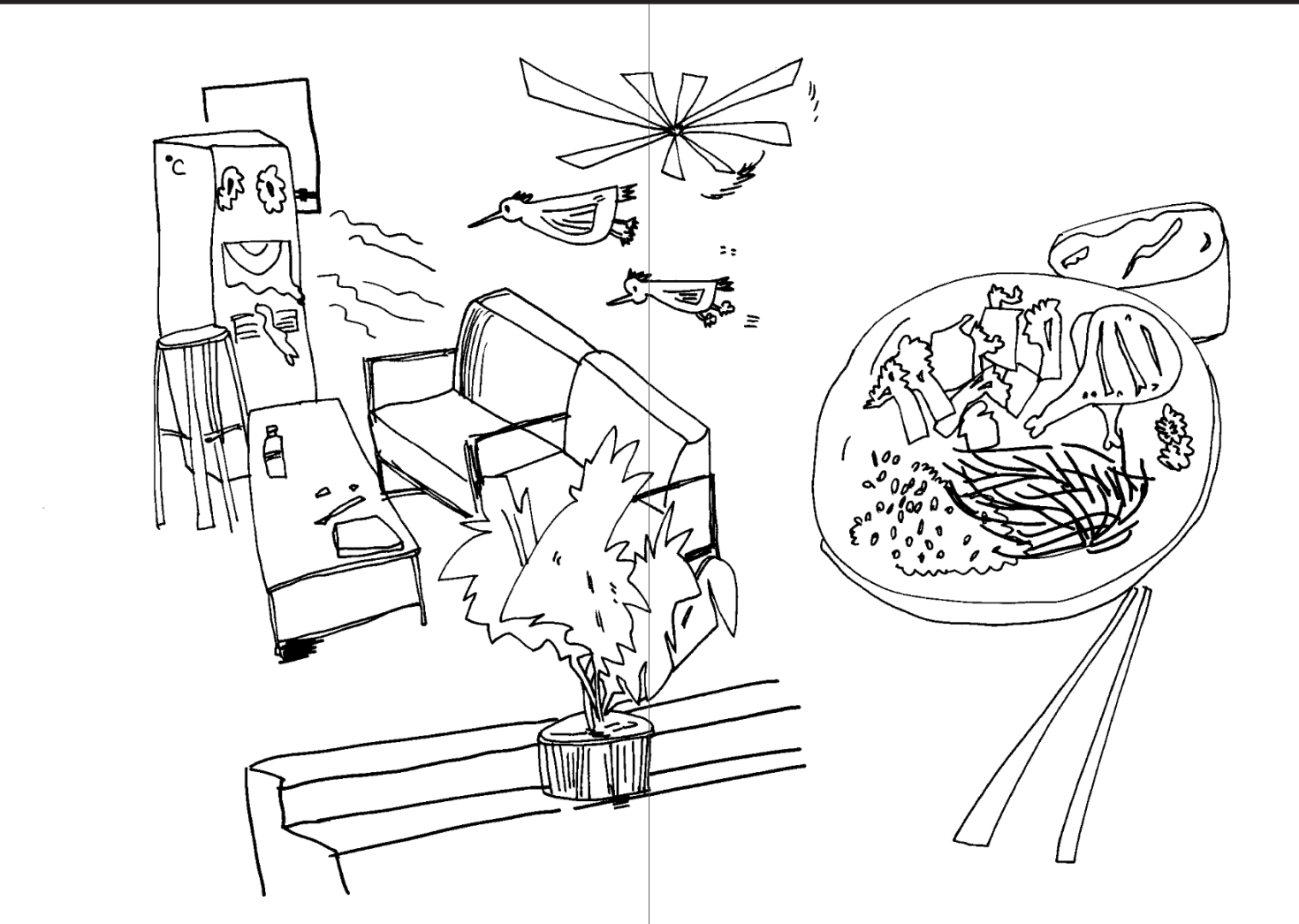
TEXT WITH PERCEPTION EXPERIMENT

TEXT ORIGINAL	PERCEPTION ILLUSTRATION	PERCEPTION ILLUSTRATION	TEXT ORIGINAL	TEXT WITHOUT PERCEPTION TEXT	PERCEPTION ILLUSTRATION
<p>I remember the summers during my three years of high school in Hangzhou — it was always [so hot it felt suffocating].</p> <p>The [ceiling fans spun endlessly], the [air conditioner hummed nonstop], yet they couldn’t chase away the [waves of heat].</p> <p>During breaks, everyone would swarm to the back of the classroom, [chattering away]; some [laughed so hard they bent over], some [leaned by the window gazing at the playground].</p> <p>Inside, someone always used [thick textbooks to cover their face], sneaking in phone time or [napping on the desk].</p> <p>After school, we’d head to English tutoring in small groups, memorizing vocabulary, doing exercises, with [the air filled with the smell of stationery, paper, and sweat].</p>			<p>I remember the summers during my three years of high school in Hangzhou — it was always [so hot it felt suffocating].</p> <p>The [ceiling fans spun endlessly], the [air conditioner hummed nonstop], yet they couldn’t chase away the [waves of heat].</p> <p>During breaks, everyone would swarm to the back of the classroom, [chattering away]; some [laughed so hard they bent over], some [leaned by the window gazing at the playground].</p> <p>Inside, someone always used [thick textbooks to cover their face], sneaking in phone time or [napping on the desk].</p> <p>After school, we’d head to English tutoring in small groups, memorizing vocabulary, doing exercises, with [the air filled with the smell of stationery, paper, and sweat].</p>	<p>I remember the summers during my three years of high school in Hangzhou — it was always .</p> <p>The , the , yet they couldn’t chase away the .</p> <p>During breaks, everyone would swarm to the back of the classroom, ; some , some .</p> <p>Inside, someone always used , sneaking in phone time or .</p> <p>After school, we’d head to English tutoring in small groups, memorizing vocabulary, doing exercises, with .</p>	

EXPERIMENTS WITH DIFFERENT ARTISTIC EXPRESSIONS OF THE THEME

TEXT WITH PERCEPTION EXPERIMENT

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